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THE SPILL MAGAZINE

PREMIERE ISSUE ★FREE★ JULY 1994

FEATURES:

JAZZ COLEMAN OF KILLING JOKE
NEW MUSIC SHOWCASE
BEACHES JAZZ
CD REVIEWS
CONCERT REVIEWS

Doughboys

Thanks to *A&M Island* and **Medium II**

THE SPILL MAGAZINE

Introduction

Welcome to THE SPILL magazine. Our entire focus for this magazine is music. We are going to try to cover those bands who don't always get the press that they deserve. We will try to keep our focus as broad as possible to cover whatever we can within the Toronto music scene.

This paper became reality as a result of myself being involved in campus radio for the past couple of years and having to leave and still wanting to be involved in music one way or another.

This is the result of that. Our first print issue is in your hands right now. We realize that it is small but its just a start. We plan to make this monthly a big success.

We are open to suggestions and comments that you may have. All input is greatly appreciated and should be sent to the editor

Thanks and enjoy!

PUBLISHER/EDITOR

Arvin Kashyap

CONTRIBUTORS:

Mike Filonienko
Scott Firth
Ted Henley
Arvin Kashyap
Steve McMaster
Manfredd Sitmann
Jacquline Valencia
David Widmann

PHOTOGRAPHY

Arvin Kashyap

DISTRIBUTION

Arvin Kashyap
David Widmann

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EDITOR
THE SPILL MAGAZINE
3055 Harold Sheard Drive
Mississauga, Ontario
CANADA L4T 1V4

OR

e-mail Kashyap@cml.com

phone (905) 677-8337.
fax (416) 236-0723

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concert listings

JUL 20 TO AUG 25

Beaches Jazz Festival featuring **Alexander Zonjic, Lighthouse, Bill King and others** July 20-24, Free

Eighth Annual Streetcrawl featuring **Jughead, Suckerpunch** and more various venues July 21 $8/$10

Swirlies with **Lilys** ElMocambo, July 22, $8

Molson Dry Soul 'N' Blues Festival, Harbourfront, July 22-24, Free

Buckwheat Zydeco with **John Ellison**, Molson Place Harbourfront Centre, July 22, $20

Jale with **Superfriends**. El Mocambo, July 23, $7

Girls Against Boys with **Palace Songs**, Rivoli, July 26, $8

Gumball with **Rust, Inch**, Lees Palace, July 27, $9
D.I.G., El Mocambo, July 28, $7
Lollapalooza'94 with **Smashing Pumpkins, Breeders, Beastie Boys** and more, Molson Park, July 28, $29.50/$35

A Tribe Called Quest and more, Spectrum, July 28, $18.50

Molson Dry Africarabeat with **Black Umfolosi** and more, Harbourfront Centre, July29-August 1

I Mother Earth with **Headstones, Our Lady Peace**, Warehouse, July 29, $10

Swell with **Madder Rose**, Rivoli, July 29, $8
Lois. Horseshoe, Free, August 2

Biohazard with **Dog Eat Dog, Downset**, Opera House, August 3, $11

Nina Hagen wiith **Basketcase**, Phoebnix, August 4

The Offspring with **Big Drill Car, Guttermouth**, Opera House, August 4, $11

Spin Doctors with **Gin Blossoms, Cracker, Vinx,** Kingswood, August 3, $12.50

Ramones with **Live**, Palladium, August 5, $23

Soundgarden with **Nine Inch Nails, Marilyn Manson, PWEI,** Molson Park, August 56 $21.50

Molson Dry Rhythms Of India, Harbourfront Centre, August 5-7, Free

Moist with **Treble Charger,** Lees Palace, August 6, $8/$10

The Smithereens, RPM, August 6, $15.50
Mariposa Festival with **The Waltons** and more, Olympic Island, August 11-14

Sarah Mclachlan with **Stephen Fearing. October Project**, Ontario Place Forum, Aug 19-20, $16.50/$26.50

Head with **Gandharvas**, Lees Palace, All Ages, August 20

Lush witth **Weezer**, Horeshoe,, August 21, $15

Counting Crows qiith **The Cox Family, Paula Cole**, The Warehouse, August 22-23

Blues Music Festival with **B.B. King** and more, **Ontario Place Forum, August 24**

The Watchmen with **Weeping Tile**, Horseshoe, August 25, $13

KILLING JOKE

Recently I had a chance to talk to Jazz Coleman from the band Killing Joke. We discussed the bands history, the present situation and the future. Here is how the interview went over the phone as **Jazz Coleman** spoke to us from his hotel room in New York City:

Steve Mcmaster:: Has the band achieved what it set out to do?

***Jazz Coleman*:** Yes, we definitely have

SM:: How was the band formed?

JC: We were involved in putting contemporary interpretations into writing pieces, such as prophecies. In 1978 members of the band had two groups of thought as to what the island meant and this split the band into two. Joey and myself saw it as being your soul, while the other two saw it as a geophysical place and they went to Iceland. This album was recorded in New Zealand in Lion studios, where I live and where I'm surrounded by my friends. Things happened and we ended up in Egypt.

Jazz Coleman felt that the band had gotten away with bloody murder as far as the band forming and acheiveing the success it has.

Spill: Will you be touring with this album?

JC: We will definitely be touring. Our England shows are currently selling out.

SM: Some bands (Alien Sex Fiend, Cocteau Twins) have commented that Toronto audiences are anal retentive, how do you see them?

JC: "We've had amazing gigs in Toronto, I'm not surprised those bands have had a terrible time, their absolute shit"

SM: What type of crowd do you like?

JC: Very physical thing at our concert. We want people hanging from the rafters. If people come on stage, I love kicking them off. We like it when people have a good time.

SM: What was the best and worst venue you have played?

JC: We were really lucky, we went straight to sold out audiences and didn't have to work ourselves up at all. There are so many memorable shows we have played. The one that stands out the most would be the last two London shows on our 1983 tour. We played a nuclear fall out shelter which was full of subversive people.

SM: Geordie described the band as 'The most artistically successful band in the last twenty years. How do you feel about this? Were there any artistic elements missed?

JC: I live in the most beautiful country in the world. I got my own studio. I don't have to answer to anybody. Killing Joke has been about achieving personal freedom for each of us. We've had a unique path to walk and haven't missed out on anything. We've been incredibly lucky. We are well aware of the influence we've had on many generations of bands. We aren't insecure of the thing at all. It's great, its a privelage. We haven't missed out on anything at all. God, I wouldn't swap the path that we've gone down with anyone else. Its been such a colorful path. I was the first person from the west to study Arabic music at Conservatoire University. I work with Arabs and take regular trips to the middle east. Its been an unusual path for Killing Joke. How could I have swapped all the traveling and unique places we've played for rock and roll tour after rock and roll tour. I wouldn't swap any aspect of my life for anyone else's mate.

SM: Have you found that Youths return had any effect on the band since he has worked on numerous projects?

JC: Youth and the others are the same people I have always known. Just our imaginations run wild that's all

SM: What music, in your opinion, has the greatest artistic freedom? dance or rock

JC: Live medium definitely

SM: What music are you currently listening to?

JC: Arabic, Reggae and Miles Davis

SM: Has this Arabic sound been an influence?

JC: I'm not all white, partly oriental. We don't plan anything.

SM: Was the band in good spirits, while recording this album, like the old Killing Joke. Some bands feel they can't top their previous work. Have you any doubts about this? Is there a sense of complacencey?

JC: We don't think like this. We don't analyze things that way. We try to make life as colorful as possible and we all stop thinking and just get into a groove and play. What comes out, comes out. There is no analysis required. Complacent, you ought to fucking meet me, I'll eat you. I hate anyone who calls me that. We challenge each other all the time intellectually, spiritually, morally. There is no band that can come near us.

SM: How do you keep in good spirits and challenge yourselves?

JC: We just make sure our dreams come true, all of them. What we want to do with music and our lives. We make sure we carry them out. We are a very self fulfilled band. When Killing Joke gets together to record, everything goes off. Not to say our personal life falls to bits. We know each other very well. We have a powerful sense of the intellect in the band. Killing Joke, as a band are very articulate and can challenge people. We have a good sense of hustle. Everything you thought you knew is challenged with us. I think you have to be around the band to clearly understand what I am talking about.

SM: What do you see as being good or bad about the music industry today?

JC: Simple philosophy. The music industry pays for everything I enjoy. Food, Wine, partying, vacations, and travel. We intend to use it to its maximum advantage.

SM: What role do you think small magazines and campus stations play in the music industry?

JC: They are so important. Ten years ago bands like us, if there was no college station, we'd have had a really tough time. New Zealand's college station for Alton University is the biggest station in the country. They play good music and everyone wants to tune into the fuckin' thing. Fanzines and small magazines are the lifeblood of this band. This helps people find out what we think we believe in the grassroots music industry.

By Steve McMaster

Pure excitement was all I felt as the first of two nights of the 1994 New Music Search at the Phoenix Concert Theater approached in mid June. The contest presented

Trout 22

CFNY NEW MUSIC SEARCH

contest presented and organized by Toronto radio station *CFNY 102.1 fm.*

A total of 746 bands from all over southern Ontario entered this contest in hopes of winning the grand prize of $100,000 to be put towards the production of a full length compact disc. Out of the 746 total entries, only the top 17 bands were picked by a select group of judges which consisted of people in the industry to be on the 1994 New Music Search compact disc and to perform at the *Phoenix Concert Theater.* The odds of being chosen are 1 out of 44 to win the right to perform in the finalist showcase.

As well, 200 artists entered their work in the hopes of being chosen for the cover of the New Music Search compact disc. The theme of a "needle in the haystack", the work of Johnathan

French was chosen as the winning cover design.

The 17 bands were each allotted 15 minutes to play music. To some people, fifteen minutes may seem like not enough time to form an opinion about each band. Every group attempted to play and perform their hearts out in the 15 minutes they had in the spotlight. This performance is so vital to the bands since this is what the judges use as a basis to judge each band and make their decisions.

Out of the 17 semi-finalists, only 5 will be chosen to advance to the final performance round on the *Discovery to Disc Music Night* that will be broadcast on the station in October. It is from these 5 finalists that the winner of the $100,000 will be chosen.

Well, my excitement was well warranted as many of the people who attended either of the two nights can attest too.

NIGHT ONE

When the first band, on night one, **TROUT 22**, hit the stage, the people that arrived early were not disappointed. Every band did their best to put on an amazing show. As the night advanced through the amazing line-up of bands, the crowd became progressively more involved with each new group. **GROOVELUST, CRAWL, STATIK, AN APRIL MARCH** and **ALL GOOD CHILDREN** all sounded great as they got the crowd moving and right into their music. **ANYHOWTOWN** played a few crowd favorites. **TREBLE CHARGER** (formerly known as **nc-17**) came through with an energetic lineup of songs which left the crowd wanting more.

NIGHT TWO

The bill for the second night was even better than the first. When SHIVER, the first band, hit the stage, *The Phoenix*, was twice as full as the previous week. The enthusiasm of the audience was shown early in the evening as many people were hopping around to the music. THE RAYBURNS took the stage next and kept the intensity growing. TEN TON PUDDING moved the night along with more excellent music. The KILLJOYS, a definite crowd favorite, excited the audience by stage diving at the end of their powerful performance. The GROOVE DADDYS played a funky guitar style of music which the crowd adored. The bands NOTHING IN PARTICULAR and SPOT each continued with powerful sets and the rumored favorite CHANGE OF HEART ended the night with a performance that will not be forgotten.

continued column 1

THE FINALISTS

The finalists for the new music search were announced on Tuesday July 12, 1994. They are as follows:

continued on page

Anyhowtown
Change Of Heart
Groove Daddys
Killjoys
Treble Charger

Some of the bands in the contest are brand new, and some of them have plenty of experience playing in the Toronto music scene. Anyway, music lovers that attended one or both nights of the event were the real winners of this contest. For an insignificant $5, everyone who attended either night were treated to some of the best new local musical talent around. Another positive aspect involving the New Music Search is that all the profits made from the compact disc will be donated to Covetant House here in Toronto. The disc is available at all Toronto HMV locations.

By Ted Henley

The Groove Daddys

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LIVE CIRCUIT

SOUR LANDSLIDE MAKE TRIUMPHANT RETURN

Sneaky Dees
June 4, 1994

This was undoubtedly the show that I was most looking forward to this summer. The longtime friends and opening act for **Lowest Of The Low** were making their triumphant return to Toronto as headliners. The show followed on the heels of the first CD release entitled *Friends Of Dracula*. which is available at the bands shows as well as finer record stores in Toronto.

Opening up the festivities were **Joe's Funeral**. Their songs were catchy, melodic and had some decent hooks. They had sort of a Northern Pikes-ey meets Shadowy Men kinda thing happening. At any rate they provided enough entertainment to keep the crowd in it without any sort of upstaging.

Next up were Vancouver's **Dear God**. This band has received a fair amount of publicity for their debut release, and its first single *From December On* has been played more than a few times on CFNY. Obviously well liked, they pounded through their set at a slightly less intense tempo than their predecessors.

By the time **Sour Landslide** took to the stage the faithful inside of Sneaky Dee's were ready to burst with anticiption.

They were not disappointed. The band which features Vince Nicholson on lead vocals and lead guitars, Vern Nicholson on bass and Dee Horvath on drums. (When Chrissy Hynde said that women couldn't rock as well as men she had obviously not seen Horvath).

Sour Landslides music is not easily surmised. They don't sound like anyone else so comparisons do no good. Essentially their songs are pop based and feature a very driving beat complimented by enjoyable chords and highlighted with well placed harmonies. Their set was as tight aa could be and worked at two speeds: up-tempo and a little faster than that. They gunned through such catchy pop numbers as *Purple Heart, Status In Wonderland, When I Die, On The Bus* and the title track from the disk. While the band does do some more subdued material (*Hall Of Fame* and their 1992 New Music Search offering *Shine*) they elected to forgo them on the good eve. Also notably absent was *William Shatner*, which is always been a crowd favorite. But this night they didn't perform these songs as the crowd delighted in everything that the band threw at them, and rightly so. After all , when its thrown that hard you have little choice but to catch it or get out of the way and nobody was moving anywhere.

Manfred Sitmann

CASH A HIT AT HORSESHOE

Horseshoe Tavern
July 8, 1994

It hasn't rained for the last few days as we've been sweltering in the heat. A nice night for a show. This night it was Andrew Cash and The Little Ones with openers WeepingTile. I had read my horoscope earlier today and it said I would be in for a delightful surprise. That it definitely was. Weeping Tile, a four piece with a female lead. The set consisted of new material as
well as tracks from their independent cassette and for good measure a cover of an **Inbreds**. The band is best described as a roots rock band. The hour long set grew with intensity.. All this time I thought that this was the surprise of the night.

As it turned out, the surprise was forthcoming. Andrew Cash and The Little Ones came on stage at 11:40 and after a couple of songs into his set he told the crowd that we were in for a treat.. Tonights set, about three-quarters of it was new material from the bands forthcoming disc. The material performed was solid and it

continued column 1

picked up where the last disc, *Hi!* left off. The material had more of a harder edge, which those present enjoyed. Included amongst the new material were old familiar tunes including "*Morning Train*", "*What Am I Gonna Do With These Hands*" and "*Theres Been A Lot Of Talk*" and were all crowd favorites. The songs had the crowd jumping and dancing and knocking over beers. The band had experienced some difficulties with set order and a time constraint which was humorously handled by having the crowd imagine that the band was playing an encore set.

Overall, Cash and his band had a fun evening.

By Arvin Kashyap

DOUGHBOYS SHINE IN SQUARE

Mel Lastman Square
july 8, 1994

To be honest I had my doubts about this show. There was just something not right about the Doughboys, who I had seen just a couple of weeks prior at the Palladium, playing outside during daylight hours. Add to that the fact that it looked as though it was going to pour all night, and I think my sense of dread was somewhat justified.

As the skies cleared however, so did my apprehensions about the show. The square was packed and the crowd was expectant. The band took the stage shortly after seven and preceded to launch into a killer set that would rock North York's City Hall to its very core. "Where the fuck is Mel?" beckoned guitarist Jon Cummings in reference to mayor Lastman, "He was supposed to introduce us."

As the band continued, they treated their ever-energetic audience and the biggest mosh pit I have ever seen to a set predominantly made up of offerings from the highly successful *Crush* CD. They were all there from lesser played *Tree House, End Of The Hall,* and *Tearin' Away* to the singles *Fix Me* and *Neighborhood Villain*. Of course what Doughboys show would be complete without 'the hit video' *Shine*.

The crowd which was actually a surprising cross section of age-groups made a point to show the group how appreciative they were for the show they were seeing and this didn't go unnoticed by the band.

"This could have been like the half-time show at a monster truck rally, Thanks for making it something cool" Kummins offered , to which Kastner added: "Consider we didn't think we were even going to play because of the weather, we think that its really cool that all of you decided to show up and stayed."

Another aspect of the show that made it especially enjoyable, particularly for longtime fans was their decision to play a few of their older tunes, most notably *I won't wine you a letter* from their *Home Again* album.

As the crowds enthusiasm continued to grow, so did that of the bands. It was quite obvious that they were having as much fun on stage as were those participating in the body surfing activities.

After leaving the stage for the first time, the band was beckoned back for an encore which culminated in Kastner flinging himself headlong into the crowd to surf a little on his own and shake hands with the jubilant fans.

Before leaving for the fi nal time, Kastner dug up the sign that the venue had standing by which he placed center stage: "Sorry, concert canceled due to weather!". As the band left, the sign stood to remind us all of how lucky we were that we didn't see it two hours earlier.

Manfred Sitmann

KILLJOYS SWEETEN AIR

Horseshoe Tavern
July 13, 1994

The Hamilton based trio *KILLJOYS* sweetened the air with rocking tunes at the Horseshoe on Wednesday July 13 during their premiere cd release

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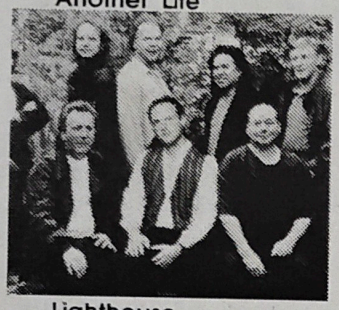
Beaches Jazz Festival

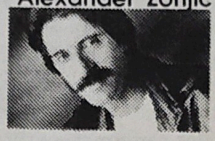
Another Life

Alexander Zonjic

Walle Larsson



Lighthouse



Bill King Quartet

Sonny Greenwich

The 6th annual Beaches Jazz Festival is currently in full swing until July 24. The festival features stage and street performances. In fact, there are over 100 street performers playing in various locations over the first three nights. Performances will happen nightly between 6:30 to 10:00, where a broad range of Jazz and other musics ranging from Calypso, Latin, Fusion and Steel drum. As well as a plethora of music, more than 600 artists will be displaying and selling their works. All this takes place on Queen Street between Woodbine and Beech Avenue.

Main stage performers include **Five After Four**, **Another Life**, **Marc Jordan**, **Lighthouse**, **Rudy Smith**, **The Merlin Factor**, **Time Warp** and music director **Bill King** with his quartet and guest **Liberty Silver**.

The spectrum of artists this year is diverse, much as it has been in past years. Flutist **Ron Korb** who will be performing with the **Kappa Band** on July 23 has recently released a new album entitled *Japanese Mysteries* which combines Bamboo and Shakunachi flutes, Kato and Percussion with Keyboards, Bass and Guitar from the West. **Vito Rezza**, a studio musician who has worked with amongst others **John Lee Hooker**. He has also composed music for motion picture soundtracks and will be playing with the four piece **Five After Four**. This band combines Jazz, Rock, and Latin music on their debut album.

Alexander Zonjic, another flutist combines Jazz with Classical, Funk with Fusion and Pop with Gospel. **Zonjic** has released two independent albums as well as an album for Warner Music entitled *Neon*, released in 1991. The album was voted one of the top 50 albums by **Jazzis**.

Walle Larsson, another performer has credentials which include working with **Mel Torme** and **Tony Bennett** as well as playing at **L'air Du Temps**, a major Montreal Jazz club. The four piece accompanying **Larsson** on this summer tour will go into the studio to record their second album tentatively titled *Behind The Storm*.

Orquestra Fantasia, a 14 piece group comprised of artists from Canada, Ecuador, Argentina and the Dominican Republic are well known amongst the Toronto Latin American community. The band performs various Latin styles including Cumbia, Merengue and Salsa. The band which played at the 1989 Du Maurier Jazz Festival features two saxophone players.

SONIC SPILL

Malcolm Mclaren
w/ Catherine Deneuve, Francois Hardy, Amina
Paris
World Attractions/BMG

Malcolm Mclaren, the sight of his name on the cover made me buy this CD. Although many may not fall for Malcolms ploys anymore, there are others, like me, who are still on the lokout. Let's face it, Malcolm has very few fans and those that still follow the man either stand in awe of his evil cleaverness (here! here!) or are old punks hung up on Sex Pistols (New York Dolls, Bow Wow Wow, Boy George, Adam Ant, etc..) nostalgia. As a musical artist (or manipulator) he has always had a taste for the eclectic and unusual; *Paris* emphasizes these strengths. *Paris* is an album, heavily built on the inf luences Paris made to his life, music and art; Mclarens first artistic adventures began in the French capital during the student revolts in the '60's. His lyrics are are rappish and at times dreamy, while full of references to Sid Vicious, Eric Satie, wearing black, wet streets and at times wet dreams. The music is jazzy and exotic for McLaren invites an African chorus in *"Mon Die Semie"*, and a Senegalese choir in *"Anthem"*. Also helping out vocally are actress Catherine Deneuve, Francoise Hardy and the talented French vocalist Amina. They add to the sensuality exuded here by the musical atmosphere . McLaren ceates everything on this CD including fashionable jazz grooves, stylized humor ("Ain't got the means to make the scene/everybody pees on Paris/watch me now....." from "Pere Lachiase"); and a taste of the modern. *"Club Le Narcosse"* has a cool techno fel to it mixed with ancient rhythms controlled by different chord changes and a mello piano to boot. This tribute to this romantic city has the makings of a high-clas accomplishment nfor McLaren, except for one thing: Malcolm, your voice doesn't belong here. No he doesn't sing here, but McLarens spoken word sounds more like a librarian giving me directions to the bathroom than an artist reminiscing of his adopted home. I highly recommend this CD to anyone who is still curious about what Malcolm McLaren is all about. For the fans: glossy pictures!

Down By Law/NOFX/Ten Foot Pole punkrock academy fight song/ punk in drublic/ Rev Epitaph

All right!! Three new releases from Epitaph records; home of the best melodic hardcore out there. First , Down By Law, fronted by Dave Smalley (*Dag Nasty, All*) , with their new album *"punkrockacademyfightsong"*. This is the best music I've heard from DBL. The bands last album "*Blue*" saw the band attempt to play Bob Mould like melodic pop but not quite as good as Mould. This album however takes the band back to their punk roots. The album contains 19 tracks of pure aggression that do not stick to any particular style. Some songs remind you of **Minor Threat,** others of **All**, and yet others of **NOFX**. I don't think that Down By Law has established a style yet, but maybe their lack of style is a style in itself? **NOFX**'s "*Punk In Drublic*" is one of the best albums of the year thus far, and definitely their best to date. On this album you will find songs about Jewish skinheads, priests, punkers, stereotyping, bad government and the U.S. President. All the songs are laced with an incredible sense of humor which separates **NOFX** from many of the angry , PC and very uptight punk bands out there. What makes **NOFX** great is not only their incredibly melodic music accompanied by superb vocal harmonies or their funny and witty yet intelligent lyrics, but also that they incorporate many different styles of music into their punk. Who can forget **Minor Threat**'s cover of **Louis Armstrong**'s "*Straight Edge*" (on their previous lp)?. This experimentation continues on the latest album on the song "*My Heart Is Yearning*"; a track that maybe your parents would enjoy (lounge music?). Of course, El Hefe plays the trumpet throughout the whole thing, what a mix!. Thanks to **NOFX** for a CD that rarely leaves my player. A must get!
Ten Foot Pole is a new band on Epitaph. Obviously the band is heavily influenced by Bad Religion and the Offspring. The band uses many of the same riffs as the above mentioned bands thus the tape lacks originality. The songs are good, but lyrically the band doesn't have much to offer. For TFP to be appreciated they have to develop their own sound and I have a feeling they will do this on their next release. An example would be **Greenday**'s first album which sounded like a **Descendents** rip-off and look where they are now.

Husker Du
The Living End
Warner Brothers

For Husker Du fans only! 24 scorching live tracks, including a Ramones cover "*Sheena Is A Punk Rocker*". If your not familiar with Husker Du I don't advise getting this CD. Your better off buying a Du epic like "*Zen Arcade*" or "*Candy Apple Grey*". However, if your a fan or a collector, this is a must get. Previously unreleased rare live material recorded just before they broke up. You won't find any of their better known material here, but this release makes it quite evident who the most influential band was in creating the "grunge" craze , and it wasn't **Led Zeppelin.** Long live the Du!.

continued on page 8

Gone
Smoking Gun
SST

Its been so long since we heard from **Gregg Ginn** (Yeah right!). Of late it seems that this man will not go away. The man from Black Flag keeps reappearing everywhere. This time **Ginn** has teamed up with bassist Steve Sharp and drummer Gregory Moore. This release is just a EP consisting of 3 songs and one remix each of the 3 songs to make a total of 6 (Get That?). The EP is very funky music with dance grooves. The track "*snagglepuss*" features saxaphone player Tony Atherton. This gives the tune more intensity. A great mix of metal and funk. **Ginn** has redeemed himself for now.

Kiss My Ass
Various Artists
Polygram Records

The fact that Paul Stanley and Gene Simmons of Kiss decided to take full control of this cover project is a good thing.
The artists covering these glam rock gems include **Garth Brooks** (can you believe it), **Anthrax, Dinosaur Jr.** and **The Mighty Mighty Bosstones**. Its great that this album may even score a top 40 hit with **Lenny Kravitz** and **Stevie Wonders** version of *Deuce*. In my opinion, the artists shouldn't have stayed close to the original arrangements. One highlight is the intriguing take **Toad The Wet Sprocket** do to *Rock and Roll All Nite*.
On reading the liner notes, Paul and Gene pay homage to founding members Ace Frehley, Peter Criss and Eric Carr who were there through the formative and highly successful years, yet none of their compositions grace this compilation. You might expect *Beth*, the Peter Criss ballad dedicated to his wife to be on here considering it was probably the bands biggest single.
If you were in the Kiss army, ya gotta have this one. Hey man, where is my glitter?

Suicidial Tendencies
Suicidal For Life
Epic

What happened ? In the '80's, **ST** led the underground hardcore/skater scene and were one of the first hardcore punk bands to cross over into metal. They developed a cult following and sold tons of records without the assistance of radio or video airplay (just like Metallica). Why? Because their songs were fuckin' good. But the spark went out of Suicidal on the last album "*Art Of Rebellion*" , where they tried desperately to attract the **MTV** audience. Now "*Suicidal For Life*" is supposed to be a back to the basics approach, but in fact its just junk. Mike Muir swears a lot on this CD , and every song has the word "fuck" in it.. There is no message to convey to the listener. Every song contains crunchy guitars which all sound the same , mediocre at best. To be honest this album sucks. These guys are truly washed up; they should make Infectious Grooves a full time project, because it is much better than this.

Pigface Notes From
The Underground
Invisible

You thought you 've heard industrial music and all it had to offer. While **Martin Atkins** has done his best to see that you haven't. Atkins on this outing with **Pigface** has brought together a star studded lineup including **Flea**, **Ogre**, **Jello Biafra** amongst many others This makes for an interesting listen. If you like something, hard, funky, experimental, funny, scary or just plain interesting it can all be found on this one album. It seems as though **Atkins** has taken bits from all his various projects and thrown them together on one album for the listener to digest time and time again.

Skatenigs
What A Mangled Web We Weave
Red Light

Its Christmas already? No way! It couldn't be! Its the new **Skatenigs** release giving us more of the rancid bile spit forth from single Phil Owens, while the full throttle sonic assault of the band rattles your brain. Their first release *Stupid People Shouldn't Breed*, is already a classic among the metal/thrash/industrial, who if they were lucky, unlike myself, may have caught their first concert at the Opera House. The next time they were scheduled to play Toronto, our customs agents wouldn't allow them entry. Go figure?
The Skatenigs new disc surges forward with their psychotic view of the harsh realities of life, with songs such as *Ranch Apocalypse* which was inspired by David Koresh and the whole debacle in Waco Texas. The first single *Regret* is a screaming slice of spunkthat just makes you want to mosh in the mush! If you liked the first album, this is more of what we love about the Skatenigs but what your lousy neighbors loathe.
So turn it up Motherfuckers!

Evil Mothers
Pitchforks and Perverts
Invisible

This Texas based band have returned with their second album. Not having heard of the band before and not having heard any of their previous work, I can only assume that the sounds on both on albums are similar. The cover art strikes images of a religious theme. This is however quickly forgotten as the CD begins to play. The CD takes you on a trip through the shady darkside of life. A world of drugs, prostitutes,

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hysteria and just to make it complete, a satirical look at religion.

Sister Machine Gun
The Torture Technique
TVT/Waxtrax

This band was heavily hyped to be the next **Nine Inch Nails**, **Ministry** or **KMFDM.** Sory but they are not as good as any of those bands, not even close. Realistically, they sound like **MC 900 Foot Jesus** with distorted guitars. The lyrics: too much science fiction. The music: one song rocks: "nothing", the 8'th track.. Could do well in alternative clubs like **White Zombie's** *Thunder Kiss '65*. However, that's about it. Don't bother with this one.

Cords/Juster
Gasping/I Remember That Night
TVT

The **Cords** are awful unless you like **Lydia Lunch** playing guitar riffs. Sorry, not my cup of tea. Listen to the **Cords** as they completely destroy "*American Woman*" and "*Snowblind*", two perfectly good classic songs. Half the time I didn't know whether it was feedback or whether a song had started. Brutal stuff.
Juster on the other hand is a good band. Rap meets industrial meets metal. Imagine **Ministry** teaming up with **Chuck D.** The EP contained 4 songs, all of which are good. Especially the last track "*Perfect Age*" . Maybe a little too much "gangsta" attitude, but certainly great hardcore rap. Check it out.

Transmisia
Dumbshow
Invisible

If you like noise and massively distorted vocals (TO THE POINT WHERE THERE ANNOYING) , then this is an album for you. Sure, there is a bit of Ministry influence, but the rest comes from Croatia, their homeland. This three piece make their best attempt at creating something different and experimenting with new sounds which take industrial (or at least harder edge) music to a new level. Better luck next time.

Transition
Spine
SST

This new four piece band from San Francisco have released their first full length CD entitled *Spine*. The songs on this album focus on the theme of life, from birth to death. It aims to point out the various inconsistencies and sharply lets the listener know this. It aims at past generations and tells todays people what went wrong. In the song "*We Are Theirs*", lead singer David Benson sings "Your killing yourselves, get up and leave". Musically, the album, beyond a couple of highlights is missing something. I personally enjoyed the opening track "*Ride My Own Spine*" and "*Irreversible*". The bass is sonic and the vocals are recorded in an effective way, to get a message out but as much promise as that may show, it still is missing the hooks which would take this over the top.

Drown
Hold On To The Hollow
Warner

This debut album produced by Dave Ogilve is one of the heavier industrial albums released of late. It can be described as amplified **Nine Inch Nails.** This album goes far beyond your usual industrial album and is great for those people who want a little more than techno-industrial bands who play at hundreds of beats per minute.

Doudou Ndiyae Rose
Djabote
Real World/Virgin France S.A.
(Senegal)

The heart of rhythm is in Africa and my heart beats to the drums of Doudou Ndiyae Rose. This latest work by Senegal's master drummer has him leading fifty percussionist and eight singers through a journey of hypnotic drumming and breath-taking harmonies. The first track *"Ligueyou Ndeye"* begins with the sound of quiet streets while beats penetrate the atmosphere slowly until the final attack has the listener caught up in flow and rush. Steady pacing dominates the rhythms on "*Baye Kene Ndiaye*". which are chaotic and brain numbing. "*Rose Rhythm*" is my favorite and is a must listen because it is definitely worth this description: it literally grows on you. It starts off sounding distant and sporadic when finally it explodes leaving you helpless and loyal to the power of Rose's drums. Djabote is a masterpiece with all compositions by Rose and only one traditional Diola song ("*Chants Du Burgam*"). Buy this album, this is music not to sit down to.

demolition

Various
Leisure Terrorists
Theta State Recordings

It is sad to say, but it is true; most of the artists featured he have never been played on the radio. This compilation of independent-Toronto area bands is quite good not only as Canadian content, but as a really cool sounding album. **Why The Sky's** "*Jena*" sounds like a heavily laid

back House Of Love; **Katt Rocket is** addictive here with their track "Slacker Boy Blue", its a soft composition that is constantly threatening to explode. **Lifelike's** "*Not Dead*" is my favorite with a mellow guitar riff mounted by Dan Fishers sly vocals. "*Hang*" by the **Earthmen** is a definite hit-maker while **Parts Unknown's** "*New Rome Falling*" sounds like Rome falling....to pieces. Other bands featured on the disc include **Neck**, **Made**, **Groundcover**, **122 Gauge**, **Wilder**, **Deepspace** and **Heaven Piano Co.**, whose "*Perfect State*" must be listened to, to be believed.. My commendations go out to Theta State Recordings for a job well done. You can contact them and these great bands by writing to:

Theta State Recordings
413 Delaware Avenue
Toronto, Ontario
Canada, M6H 2Y1

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Singer/Songwriter **Marc Jordan** who has written songs for **Rod Stewart** and **Diana Ross** will be performing material from his latest album *Reckless*.

Lighthouse, the thirteen piece band which fuses Rock, Jazz and Classical will headline Saturday. The band split in 1974 before releasing nine albums which attained gold and platinum status. This classic Canadian band regrouped in 1982.

Steel Drummer extraordinaire **Rudy Smith** kicks of the last day of the festival. **Smith** started playing from the age of ten and in 1962 formed the **Rudy Smith Quartet**. **Smith** has worked with **Dexter Gordon** amongst others.

Bill King who is the music director has done everything from radio and TV commercials (Coca Cola), films (Outrageous), TV series (Twilight Zone) and song ads such as Miller Beer. Musicians he has worked with include **Oscar Peterson** and **Janis Joplin**. **King** started his own independent jazz label in the 1980's, Night Passage Music. **King** is artistic director of the festival, chairman of the Juno awards Jazz committee and with his partner **Greg Sutherland** publish the **Jazz Report** magazine and also own **Radioland Enterprises**, another recording label.

The Merlin Factor, who formed in 1986, combine Latin and Funk grooves with Bass, Percussion, Acoustic Synthesizer and Piano with Vocals. This six piece have just released their debut CD.

Sonny Greenwich has played with **Miles Davis** and **Chick Corea** and influenced **Pink Floyd** and **Genesis**. **Greenwich** is respected the world over and was awarded the 1993 Jazz Report award for "Guitarist Of The Year".

Time Warp formed in 1979 and have gone through various changes and this four piece have recorded six albums. They were awarded the **Jazz Report** acoustic group of the year award for 1993 and 1994. The band recently represented Canada at the Venezuela Jazz Festival.

The headliners on the final day are **The Subdudes**. They are promoting their long awaited album *Ammunition*. This four piece combines harmonies to Cajun soul to create a sound which synthesizes Blues, Rock, Gospel and New Orleans R&B.

The festival is easy to get to, a free shuttle is available from Greenwood Racetrack where free parking is available. Call TTC information or the Beaches Hotline at (416) 283-1010 Ext. 5999 for more information.

By Arvin Kashyap

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celebration. Both VIP's and the public were treated to sugary music from the band as well as classic candied treats.

Band members Mike Trebilcock - vocals and guitar, Gene Champagne - drums, and Shelley Woods - bass, were celebrating the release of their first compact disc titled ***STARRY***. The band has been together for just over one year but their music has matured and they have raised a few eyes with their immediate popularity. ***STARRY*** features eleven tracks of fantastic "popcore stuff" - as the ***KILLJOYS*** self-label their sound, featuring the singles "Today I Hate Everyone" and "Dana." The album was recorded at the Soho Common Recording House in Hamilton, and was mixed at Metalworks in Toronto. Singer/guitarist Mike Trebilcock is responsible for writing most of the material as well as designing the disc's artwork.

STARRY continues the ***KILLJOYS*** along their success "sugar-trip." They were just chosen as one of five bands out of the seventeen finalists in the CFNY 1994 New Music Search to play at the *** CFNY Discovery to Disc music night *** in competing for the $100,000 grand prize. They were asked recently to open for ***THE PRETENDERS*** and to play on the mainstage at CFNY's Edgefest. The ***KILLJOYS*** are also the only Canadian band invited to The New Music Seminar in New York City.

A spontaneous game of Twister and the music from the opening band ***THE RAYBURNS*** complimented the evening most appropriately. The great music from both bands as well as the wide assortment of candy treats capped off a great event.

STARRY is available right now in music stores everywhere and is definitely worth picking up. The ***KILLJOYS*** next gig in the Toronto area is at the Ultrasound on Saturday, July 23rd. Check it out; the music will be great and you never can have too many Pez dispensers!

Ted Henley